

"Manon" and Its Revival; Music Critics and Recitals

By W. J. HENDERSON.

As the season of very grand opera at the Metropolitan Opera House drags its sinuous length along the broad highway of art the unpartisan observer is likely to dwell with some wonder on its character. We have heard much of "Pagliacci" and the ever faithful works of Puccini. "The Prophet" and the "Jewess" have added not a little to the serious material of the season. The revival of Massenet's "Manon," however, seemed to give more pleasure to most opera-goers than the production of the more ponderous works.

The restoration of the Cours de la Reine scene doubtless interested many persons. But there is reason to question the advisability of the restoration. The ordinary opera-goer, to be sure, cares nothing at all about the story of an opera. At any rate he does not concern himself with details or with logical connection of the dramatic incidents. But some opera-goers do give consideration to these matters, and they should not be ignored merely because others do not.

Manon Lescaut was not a particularly estimable young person. She becomes an object of pity when she dies in the last scene of the opera, but she really does not deserve much consideration. She ran away from her cousin in the first act merely because a young man of wealth and social station opened the way for her to the gay life of Paris. Luxury was a necessity to this girl. She sold her soul for it. And she could not move in a straight path, even in her evil ways.

Des Grieux was a perfectly decent chap and was willing to marry her, which she did not deserve. But because De Bretigny told her that she would have to face narrow circumstances if she became Mme. Des Grieux she betrayed the young man and went with De Bretigny, for whom she cared not a brass farthing. The omission of the gambling scene in order to make room for the Cours de la Reine episode leaves the final scene without any reason for existence. The crime of cheating at gambling, of which Guillot accuses Des Grieux, is not mentioned, of course, and the transportation of Manon is without explanation.

But think of the ballet! Ah, yes, the ballet! What difference can it make if the drama falls to pieces so long as we behold Miss Rosina Galli in a bewitching costume and a dance quite different from those in which we usually see her? The dances which were introduced in the new scene were very pretty and admirably danced. Meanwhile Miss Farrar, having sung her gavotte, sat solemnly on the top step of a pavilion and waited for Papa Des Grieux to give her the information which sent her scurrying off to the seminary of St. Sulpice to see that the son did not forget her.

One might add that the added episode gave Miss Farrar opportunity to wear a new costume. The American soprano's attire is always a subject for study, especially to the very young. What is Miss Farrar's charm for the tender youth of the land? Whenever she sings, the theatre contains hundreds of girls, quite young, quite throbbing, girls barely out of the "fapper" stage, and each armed with a bouquet which she purposes to hurl across the footlights to the feet of her divinity.

One wonders whether they will not after some particularly exciting performance surround Miss Farrar's automobile, pull the chauffeur off his seat and drag the chariot with their own fair hands in triumph to the prima donna's residence. What a thrilling story for the next morning's paper! And then would follow the schemes of other prima donnas to have the tribute surpassed in their own cases. These are matters of grave import, friend, far graver than considerations of themes and whole tone scales and poetic imaginations.

The comments herein made lately about the state of the recital field in this town have evoked a number of epistles generally expressing gratification with the publication of the disagreeable facts. A fellow scribe, somewhere in the heart of the hills where John Fox, Jr., used to find his heroines, writes an interesting letter, of which only a part is suitable for publication, but here it is:

"It must indeed seem futile to the music reviewers of the New York newspapers that the mountains and the valleys of the country should send

a constantly increasing number of performers to the concert stages of the metropolis. There is no great difficulty in grasping the viewpoint of your interesting and thought-provoking article in *The Sun* and *New York Herald* of yesterday, and yet the answer is in some respects distressingly obvious. Only a surfeit of those pleasures that so many enjoy (probably because of the moderation that is forced by the very limitations of the provincial cities) would prevent one from seeing the compelling force back of many of these 'metropolitan appearances'.

"Suppose that we take up only one phase of the subject and arbitrarily select the reviewers themselves. Are not the New York critics supposed to be the most capable, the most discriminating, and certainly the most numerous and biased of the nation? Just because the reviewers are surfeited with recitals and concerts, does not that mean all the more to the artist who does succeed in winning an unusual modicum of praise? Is it entirely fair for the reviewers to go on in a routine way, listlessly and mildly praising without discrimination? A larger number than may be imagined of those who sing in New York would welcome an intelligently adverse opinion of their work rather than the faint praise which means nothing to those who know. Many artists go to New York early because they would rather know before it is too late that they are definitely in or out of the front ranks.

"A musician, for instance, stands out in the home city. He has won local triumphs. But he realizes that an appearance in New York will give a perspective not otherwise obtainable if the music reviewers honestly set down their appraisal of his performance as viewed in the light of their experience. There are established standards, of course, that are common to the provincial and the New York critic; but the training received from constant opportunity for comparing young artists is a valuable addition to the equipment of the man in the metropolis. In the annals of the great city, it is not possible that the New York reviewers have lost sight of their own value and place in the sun?"

Can it be possible?

MME. JULIA CLAUSSEN
IN SONG RECITAL,
AEOLIAN HALL.MISS MARY ELLIS,
IN CONCERT,
RITZ-CARLTON.

Concerts of the Week.

SUNDAY—Philharmonic Society, Carnegie Hall, 3 P. M. Symphony Society, Aeolian Hall, 3 P. M. Friends of Music, Ritz-Carlton Hotel, 3 P. M. Miss Katherine Eymann, pianist, Princess Theatre, 3 P. M. Mme. Luisa Tetrazzini, Clarence Whitehill, joint recital, Hippodrome, 2:30 P. M. Titta Ruffo, Miss Anna Fittis, joint recital, Hippodrome, 3:30 P. M. Josef Adler, musician, Waldorf-Astoria Hotel, 3:45 P. M. Mme. Ruano Bogislav, folk songs, Greenwich Village Theatre, 9 P. M. Chamber music concert of People's Institute, Washington Irving High School, 8:15 P. M. Opera concert, Metropolitan Opera House, 8:30 P. M. Hans Barth and Miss Helen Zagat, joint recital, Little Theatre, 8:30 P. M.

MONDAY—Raymond Havens, pianist, Aeolian Hall, 3 P. M. Robert Nathan, song recital, Aeolian Hall, 8:15 P. M.

TUESDAY—Miss Adele Parkhurst, song recital, Aeolian Hall, 3 P. M. Pedro Gutierrez, tenor, Princess Theatre, 3 P. M. Beethoven Association, Aeolian Hall, 8:15 P. M. Miss Ellen Rumsey, contralto; Amelia Galloway, violinist, joint recital, New York University Auditorium, 8:15 P. M.

WEDNESDAY—Mme. Katherine Goodson, pianist, Aeolian Hall, 3 P. M.

THURSDAY—Boston Symphony Orchestra, Carnegie Hall, 8:15 P. M. Mme. Julia Clausen, mezzo-soprano, Aeolian Hall, 3 P. M. John Powell, George Harris, lecture recital, Princess Theatre, 3 P. M. Miss Ellen Rumsey, contralto; Amelia Galloway, violinist, joint recital, Aeolian Hall, 8:15 P. M. Mrs. Alexander Bloch, violin and piano, Aeolian Hall, 8:15 P. M. Orchestral concert, Metropolitan Museum of Art, 8 P. M.

FRIDAY—Oliver Denton, pianist, Aeolian Hall, 3 P. M. Adolph Schmidt, violinist; Val Peaves, pianist, joint recital, Aeolian Hall, 8:15 P. M.

SATURDAY—Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M. Symphony Society, Carnegie Hall, 8:15 P. M. Mme. Germaine Schmitt, pianist, Aeolian Hall, 3 P. M. Mr. and Mrs. Alexander Bloch, violin and piano, Aeolian Hall, 8:15 P. M. Orchestral concert, Metropolitan Museum of Art, 8 P. M.

Ellis and Rafaela Diaz and Carl Schlegel as soloists. An aria by Mendelssohn will be sung by Miss Frieda Klink, contralto.

Miss Katherine Eymann, pianist, will give her first recital here this afternoon in the Princess Theatre. She will play Faderewski's variations and fugue in A minor, Beethoven's sonata, opus 90, and pieces by Brahms, Chopin and other artists.

Mme. Luisa Tetrazzini and Clarence Whitehill, barytone, will give a joint recital in the Hippodrome this afternoon. This will be Mme. Tetrazzini's first appearance in New York city since last November. It will be the first appearance of Mr. Whitehill in concert here this season. Pietro Cimara will be at the piano. The programme: Introduction, "Il Sole," from "Iris" (Macisagui); Mr. Cimara: "The Isle," "My Native Land" (Gretchaninov), "Gypsy Song" (Clay), Mr. Whitehill: "Cavatina" from "Sant'Amalia" (Rossini), Mme. Tetrazzini: "Grande Valse" (Veneziano).

Raymond Havens will give a piano recital in Aeolian Hall tomorrow afternoon. Schubert's fantasy in C, Schumann's waltz, two pieces by Chopin and five numbers by Liszt are included in his list.

Miss Adele Parkhurst will give a song recital on Tuesday afternoon in Aeolian Hall. Arie by Scarlatti, Bassant and other songs by Abt, Chopin and others are in her programme.

John Powell will give a talk on "A Subject of National Musical Interest," which George Harris, tenor, will illustrate, on Thursday afternoon in the Princess Theatre.

Alexander Sklarzewski, pianist, will give a recital on Thursday evening in Aeolian Hall. Included in his programme are Beethoven's 32 C minor variations, nine preludes, and the sonata No. 4, by Scriabine, and pieces by Liszt.

The Letz Quartet will play at the Ritz-Carlton Hotel Thursday evening.

Francis Rogers will sing at the Music School Settlement, 15 East Third street, this evening at 8:15 o'clock. Admittance will be free.

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Mr. Willem Willeke, cellist, will play at Josef Adler's musicale this evening in the Waldorf-Astoria Hotel.

tenor, will give a song recital on Tuesday afternoon in the Princess Theatre. He sang leading operatic roles at Covent Garden, London, for six seasons, and it was at that time that Mme. Adeline Patti invited him to be the Alfredo to her Violetta in a special performance of "Traviata" at her castle, "Craig-Nos" in Wales. His programme includes arie by Mozart and Handel and Basque songs by himself.

The Beethoven Association will give its fifth concert on Tuesday evening in Aeolian Hall, with the following programme performed by members: March and Chorus, Chorus of Derivatives, Turkish March, from "The Ruins of Athens," New York Symphony Orchestra and Schola Cantorum, Sam Franko, leader; serenade in D, opus 25, for flute, violin and viola, Messrs. Barriere, Tintot and Pollard; rondo in B flat for piano and orchestra, Rudolph Ganz, New York Symphony; six songs "To My Distant Beloved," "Over the purple crested mountain," "On cliffs or in caves," "Lark, which singest," "O, would that my love were here," "The Spring is returning"; "Wake thy lute," George Hamlin, tenor; Mr. Ganz will accompany Mr. Hamlin. Cantata "On the Death of a Hero," for soprano, bass, chorus and orchestra, English version by H. E. Krehbiel; chorus, recitative and arie for bass, arie for soprano and chorus, recitative for soprano, chorus, Mme. Julia Griffiths, Mr. Patton, Schola Cantorum and New York Symphony.

At the third recital of the "Campus Course" in the New York University Auditorium on Tuesday evening, Miss Ellen Rumsey, contralto, among other numbers will sing a group of Brahms' songs in English and several folk songs, and Miss Amelia Galloway will play Mendelssohn's violin concerto and a group of shorter pieces.

Mme. Katherine Goodson at her second piano recital in Aeolian Hall on Wednesday afternoon will play an all Chopin programme.

Mme. Julia Clausen, Swedish mezzo-soprano and recently returned from Scandinavia, will give a song recital on Thursday afternoon in Aeolian Hall. Italian arie, classic German songs, to be sung in English, and Scandinavian and American selections are included in her list.

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Operas at Metropolitan.

MONDAY—Matinee: "Faust." Kermesse scene, with Mme. Sundellus, Messrs. Harrold and Werrenrath; Mr. Wolf conducting. "Lucia di Lammermoor," mad scene, with Miss Scott, Mr. Martin; Mr. Papi conducting. "Aida," second scene, Act 2, with Miss Ponselle and Mme. Matzenauer, Messrs. Kingston and Chalmers; Mr. Moranzoni conducting. "Pagliacci," Act 1, with Miss Musio, Messrs. Caruso and Zambelli; Mr. Moranzoni conducting. Evening: "Manon," with Mme. Farrar, Messrs. Hackett and De Luca; Mr. Wolf conducting.

WEDNESDAY—"L'Elisir d'Amore," with Mme. Barrientos, Messrs. Caruso, Scotti and Didur; Mr. Papi conducting.

THURSDAY—"Zaza," with Miss Farrar, Messrs. Crimi and Amato; Mr. Moranzoni conducting.

FRIDAY—"Parsifal" (commencing at 7:30 P. M.), with Mme. Matzenauer, Messrs. Harrold and Werrenrath, Messrs. Didur, Mr. Bodansky conducting.

SATURDAY—Matinee: "La Forza del Destino," with Miss Ponselle, Messrs. Caruso and Amato; Mr. Papi conducting. Evening: "Rigoletto," with Mme. Barrientos, Messrs. Hackett and De Luca; Mr. Moranzoni conducting.

for the benefit of the New York Home for Homeless Boys, a charitable organization which rescues stranded waifs from the streets, parks and hallways of New York city and gives them a home until they are educated and can obtain employment. Miss Harriet Van Emde, soprano, will sing. The concert is under the auspices of the ladies auxiliary of the house, of which Mrs. P. A. Franklin is chairman. Tickets are on sale at the Plaza, the Ritz-Carlton and the Waldorf-Astoria hotels.

Oliver Denton, at his second piano recital next Friday afternoon in Aeolian Hall, will play Beethoven's sonata, opus 10, No. 2, three "Songs Without Words" by Mendelssohn, Liszt's "Etudes Symphoniques" and other numbers.

Adolph Schmidt, violinist, and N. Val Peaves, pianist, will give a joint recital on next Friday evening in Aeolian Hall. Together they will play sonatas by Liszt and Saint-Saens and alone each one a group of solos.

Mme. Germaine Schmitt will give her third piano recital on next Saturday afternoon in Aeolian Hall. Her programme includes Schumann's "Carnival," Liszt's "Pavane" and Liszt's ninth rhapsody.

Mr. and Mrs. Alexander Bloch will give their second recital of sonatas for violin and piano on next Saturday evening in Aeolian Hall. They will play Bach's sonata in C, Franck's in A and Beethoven's "Kreutzer."

The concert for next Sunday include those of the Symphony Society, Aeolian Hall; Benno Moiseiwitsch, pianist, Carnegie Hall, and Toscha Seidel, violinist, Carnegie Hall, in the evening.

Under the patron of Lorenzo Camilleri, the People's Liberty Chorus will give another of its concerts in Carnegie Hall on the night of March 26. The voices will number 200 and will be accompanied by an orchestra of sixty men from the New York Symphony Orchestra. At the last concert Carnegie Hall was filled.

Albert W. Putnam, Victor Herbert and John Philip Sousa will judge the Alumni News Song Contest, it was announced at Columbia University last week. The contest, which is for a new football song for Columbia, is open to all students and alumni of the university. The \$100 prize will be awarded on Commencement Day, June 2. The contest will close on April 1. Both words and music must be new and original. They may be the work of a single person or of two individuals in collaboration, but they will be considered as a unit. The winning song will become the property of the Alumni Federation.

Mendelssohn's "Elijah" is one of the many works to be performed at the music festival to be held from April 6 to 11 in the Seventy-first Regiment Armory under the auspices of the Oratorio Society of New York. Not since 1893 has New York seen a festival of the magnitude promised.

Ancient and modern capella music all the programme which the Musical Art Society will give at its second concert.

Continued on Fifth Page.



The Greatest Sporting
Goods Store in the World
Madison Avenue and 45th St.,
New York

The Sap Is Rising



It's dripping from the
maples, through the alder
spouts.

It's stirring the soul of the
fisherman—bringing the whole
countryside to life!

The greens committee is
meeting at the golf club—
there is activity in the boat
house—all the sports of the
fields and streams are about
to awaken.

Before the moon wanes again
another Spring will be stretching
its green highway that leads to
glorious Summer.

Get out your waders—ex-
amine the tennis net.
Take an hour off and stroll
through the Abercrombie &
Fitch store.

Clothes for a Bright Spring Morning



Riding clothes in spirit with
the new season, or a suit for
the Avenue—a city and country
outfit, or a golf suit of
English tweed.

For men and women—for
misses and boys, the Abercrombie
& Fitch assortments for
Spring more than sustain the
recognized standards of the
house.

The comfortable, correct thing
for every activity, made with the
true smartness of simplicity.

Topcoats, motor coats, travel
coats, polo coats, raincoats, in
well nigh inexhaustible variety.

New tweed hats and caps of En-
glish plaids for men, and greatly in-
creased assortments of women's
sport shoes.

Sport shoes, walking boots—the
largest department of its kind in the
world; and every possible need in
sporting haberdashery.

The Rippling Song of the Trout Stream



The tackle department of
"the greatest sporting goods
store in the world" is for
fishermen who love their out-
fits.

Fly casters have been outfit-
ting for weeks—preparing for
the first great day.

Here are featherweight fly
rods—two ounces, or two and a
quarter, not often found.

Aluminum rod cases and fly
boxes, imported tapered trout
lines, Hardy fly reels, dry and
wet flies.

English waders, wading shoes
and the approved fishing clothes.

Write for Illustrated Booklet on
Women's Outdoor Clothes.

**Abercrombie
& Fitch Co.**
Kara B. Fitch, President
Madison Avenue and 45th St.,
New York

"Where the Blazed Trail
Crosses the Boulevard."

Much Orchestral Music On the Week's Programme

LEOPOLD GODOWSKY will be the assisting artist at the Philharmonic Society's concert this afternoon in Carnegie Hall, playing Liszt's A major piano concerto. The orchestral numbers are Brahms's Symphony No. 2, Grieg's Peer Gynt Suite No. 1 and Sibelius's tone poem "Finlandia."

Request programmes have been arranged for the last three concerts of the Philharmonic's season, on Thursday night, March 25; Friday afternoon, March 26; and Sunday afternoon, March 28. Fritz Kreisler will be the soloist at the Thursday and Friday concerts. A Tchaikowsky-Wagner programme will be the feature of the season's closing concert. The details of the three request programmes will be announced later.

The programme of the Symphony Society's concert this afternoon in Aeolian Hall, with Miss Rosa Ponselle as the soloist, is: Part I—Overture, "Benvenuto Cellini"; Berlioz: arie, "Casta Diva," from "Norma"; Bellini, Part II—Wagner selections: Tannhauser, "Bacchanale," Parsifal version; arie, "Hail, Bright Abode," from Act II; "Tristan and Isolde," from Act II; "The Mastersingers," from Act II.

The Friends of Music will give their fifth and last concert this afternoon in the Ritz-Carlton Hotel. Under the direction of Arthur Bodansky Schumann's "Pilgrimage of the Rose" will be given with chorus and orchestra, and Misses Marie Sundellus, Jeanne Gordon, Mary

and Rafaela Diaz and Carl Schlegel as soloists. An aria by Mendelssohn will be sung by Miss Frieda Klink, contralto.

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